Software for an Intermediatheca

Internet Archive – Protodata, Metadata and **Intermetadata**

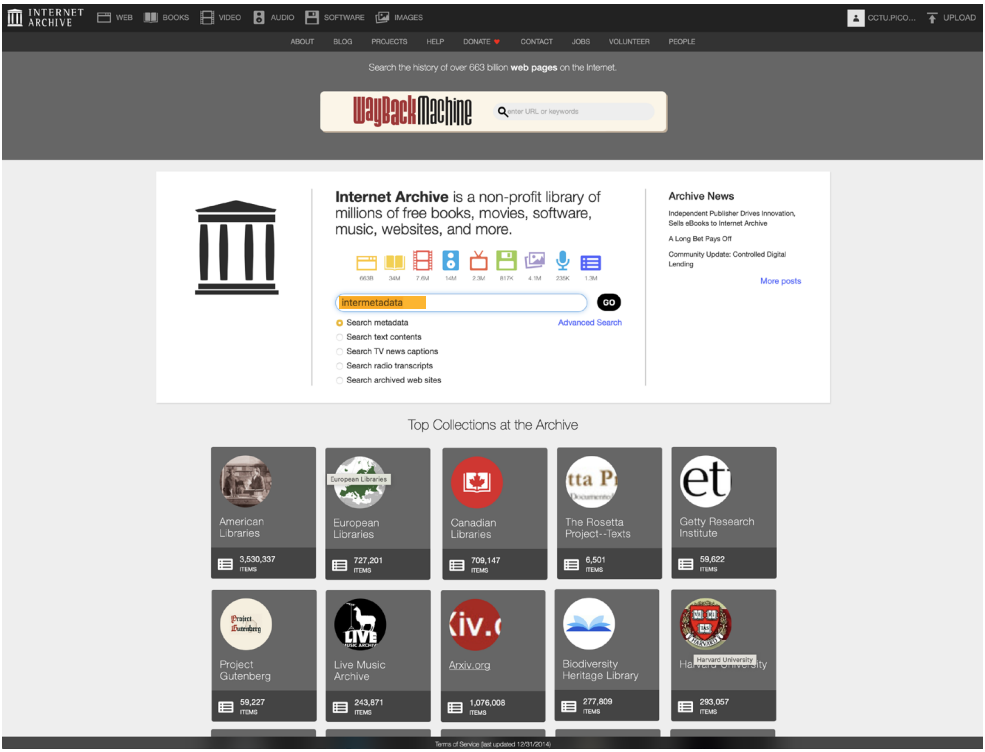
Demonstration, Documents and Sources – 1988-2021

- **Exposição e Catálogo** Uma exposição e catálogo proporcionais ao local, à região, ao país, etc., Exemplo: *Uma amostra(zinha) de Milho*, page 12
- **Cronologia das Tentativas** para tornar pública a Intermediatheca entre 1988 e 2020, page 13
- **Bibliografia** para o conceito de Intermediatheca, page 14
- **Ficha Técnica e Índice** page 15
- Catalog back cover
- **Internet Archive** Home page
  Public library - archive.org
  The Internet Archive is a US-based digital library that promotes "universal access to all knowledge". It provides public access to collections of digitized materials, including websites, applications, games, music, movies, videos, sounds, photographs, as well as millions of books, journals and scientific literature.
  Established: May 10, 1996, San Francisco, CA
  Headquarters: San Francisco, CA
  Founder: Brewster Kahle
  President: Brewster Kahle
  Number of employees: 169 (2019)
  Source: *Wikipedia*
- **Intermediatheca** [between+media+case]
  Look at your smartphone,
  at your tablet, at your computer.
  They are "cases" with many media:
  words, sounds, pictures, videos, games, propaganda, things about many things. But they are unorganised, inaccurate, even anonymous.
  Now look around you - you are surrounded by many media about everything by mostly unknown authors.
  Of course, they were not objectively chosen, selected and organized by you with specific purposes.
  The **intermediatheca** is a software that provides and promotes that organization and the opportunity to add and link everything you wish or need. Just like the way you think.
  Each person is responsible for his/her data.

preliminary **Explanation**

The **Internet Archive** used as an **Intermediatheca**

I managed to find time to come up with a computing solution that would be compatible with the requirements of an **Intermediatheca** and the ***¿What is THIS?*** *** idea. I devised an alternative way to build the **Intermediatheca** based on the **Internet Archive**.



https://archive.org

It does not make sense to continue to work with **archives** and **libraries** based on underlying anachronistic and uncreative **software**. A **card** and a **catalog**, whether **analog** or **digital**, will always be considered passive objects.
Any person or institution, public or private, located anywhere in the world with **access** to an electric grid, a computer and an **Internet** connection can build their own **Intermediatheca** (and give it whatever name they like). The **Intermediatheca** can be built with or without original materials (uploads). It can be very large or very small.
Since **1988** I have tried to locate people who are interested and competent in these matters, particularly those skilled in relational databases. I started using the **HyperCard software** in **1988** and then **4D** in **1993** to create an **intermediatheca card** (**Ficha Herculano**). I used this **card** in the **luzitânia/ether archive** starting in **1988** and in the *História da Imagem Fotográfica em Portugal - 1839-1997* (**HIFP**), published in **1998**. In **2020**, I finally came up with a more effective alternative. **Demonstration** (all that is required is to copy-paste the **yellow-highlighted** texts to run a **metadata search** in the **Internet Archive**):

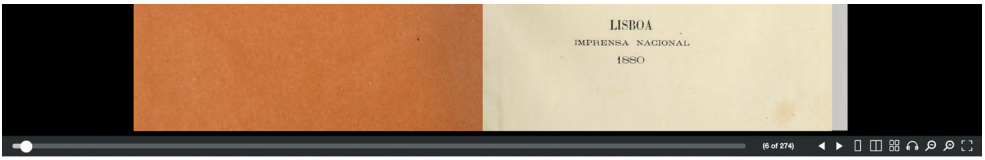
***

Read text on **Back cover** and see **Bibliography**

Errata field

Memoria das Antiguidades de Mertola

Short **chronology** of an alternative solution for the **software** of an **Intermediatheca**.



Memórias das antiguidades de Mértola
by Veiga, Sebastião Philippes Martins Estácio da, 1828-1891

Favorite | Share | Flag

Publication date	1880
Topics	Mértola (Portugal) -- Antiquities, Mértola (Portugal) -- History, Portugal -- Antiquities
Publisher	Lisboa : Impr. Nacional
Collection	getty; americana
Digitizing sponsor	Sloan Foundation
Contributor	Getty Research Institute
Language	Portuguese

Includes bibliographical references

Sloan candidate

Library's c. 1 with: Povos Balsenses (90-b35029) -- Gibraltar e Olivença (90-b35039)

Addeddate	2008-10-15 15:43:53
Call number	170763
Camera	Canon 5D
External-identifier	urn:oclc:record:1048787757
Foldoutcount	1
Identifier	memoriasdasantig00veig
Identifier-ark	ark:/13960/t3805bp5h
Lccn	18003334
Pages	278
Possible copyright status	NOT_IN_COPYRIGHT
Ppi	400
Scandate	20081015165202

SHOW MORE

Full catalog record MARCXML

1,868 Views
3 Favorites
1 Review

DOWNLOAD OPTIONS

ABBYY GZ	1 file
B/W PDF	1 file
DAISY For print-disabled users	1 file
EPUB	1 file
FULL TEXT	1 file
ITEM TILE	1 file
KINDLE	1 file
PDF	1 file
SCAN FACTORS	1 file
SINGLE PAGE ORIGINAL JP2 TAR	1 file
SINGLE PAGE PROCESSED JP2 ZIP	1 file
TORRENT	1 file
SHOW ALL	20 Files 11 Original

IN COLLECTIONS

Getty Research Institute

Reviews Add Review

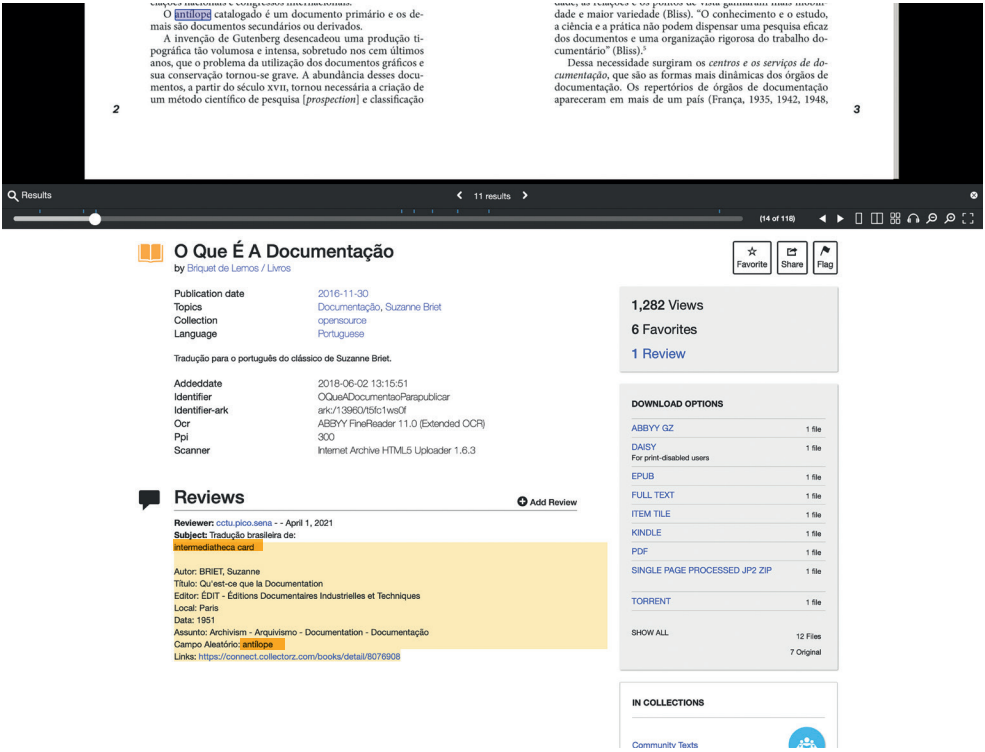
Reviewer: cctu.pico.sena - - March 27, 2021
Subject: Correct Title:
Memoria das antiguidades de Mertola

1- In **March 2020**, I started using the **Internet Archive** in a more professional way with the username **luzetherpixsena**. I came up with a list of favorites from all the available **items**. The **items** were mostly the same ones I have in my **Intermediatheca**;
2- In **December 2020**, having left behind the idea of launching the **Intermediatheca** as a public library, I cancelled the **luzetherpixsena** username and signed on with a new account: **cctu.pico.sena**. However, the favorites list associated with the **luzetherpixsena** account were maintained;
3- As a result, I can now search for any **item** without drowning in the millions of **items** that are in the database as long as I make reference to **luzetherpixsena**;
4- On **March 27, 2021**, I corrected the title of the book *Memoria das Antiguidades de Mertola*. I noticed that the **Reviews field** was searchable. It had become possible to run a search for the desired **item** simply by entering its correct title.
Thus, an alternative solution emerged for the **software** I had been dreaming about since **1988** for the **Intermediatheca** and all the associated **intermetadata...**

Intermetadata concept

intermediatheca card antílope

The **intermetadata** allows **users** to customize their experience.
The same database can be transformed
into all the required databases.



O antílope catalogado é um documento primário e os demais são documentos secundários ou derivados.

A invenção de Gutenberg desencadeou uma produção tipográfica tão volumosa e intensa, sobretudo nos cem últimos anos, que o problema da utilização dos documentos gráficos e sua conservação tornou-se grave. A abundância desses documentos, a partir do século XVII, tornou necessária a criação de um método científico de pesquisa [*prospection*] e classificação

2

dade e maior variedade (Bliss). "O conhecimento e o estudo, a ciência e a prática não podem dispensar uma pesquisa eficaz dos documentos e uma organização rigorosa do trabalho documentário" (Bliss).[2]

Dessa necessidade surgiram os *centros e os serviços de documentação*, que são as formas mais dinâmicas dos órgãos de documentação. Os repertórios de órgãos de documentação apareceram em mais de um país (França, 1935, 1942, 1948,

3

Results | 11 results | (14 of 118)

O Que É A Documentação
by Briquet de Lemos / Livros

Favorite | Share | Flag

Publication date	2016-11-30
Topics	Documentação, Suzanne Briet
Collection	opensource
Language	Portuguese

Tradução para o português do clássico de Suzanne Briet.

Addeddate	2018-06-02 13:15:51
Identifier	OQueADocumentaoParapublicar
Identifier-ark	ark:/13960/t5fc1ws0f
Ocr	ABBYY FineReader 11.0 (Extended OCR)
Ppi	300
Scanner	Internet Archive HTML5 Uploader 1.6.3

1,282 Views
6 Favorites
1 Review

DOWNLOAD OPTIONS

ABBYY GZ	1 file
DAISY For print-disabled users	1 file
EPUB	1 file
FULL TEXT	1 file
ITEM TILE	1 file
KINDLE	1 file
PDF	1 file
SINGLE PAGE PROCESSED JP2 ZIP	1 file
TORRENT	1 file
SHOW ALL	12 Files 7 Original

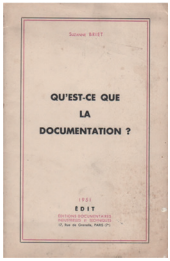
Reviews — Add Review

Reviewer: cctu.pico.sena - - April 1, 2021
Subject: Tradução brasileira de:
intermediatheca card

Autor: BRIET, Suzanne
Título: Qu'est-ce que la Documentation
Editor: ÉDIT - Éditions Documentaires Industrielles et Techniques
Local: Paris
Data: 1951
Assunto: Archivism - Arquivismo - Documentation - Documentação
Campo Aleatório: antílope
Links: https://connect.collectorz.com/books/detail/8076908

IN COLLECTIONS
Community Texts

On April 1 (by choice), 2021, I put the first **intermediatheca card** online at the **Internet Archive**.
Aby Warburg (1866-1929), **Paul Otlet** (1868-1944) and **Suzanne Briet** (1894-1989) are the references.
The **Intermediatheca** takes into account three **data** levels:
1- Any person mentally creates a rudimentary and informal **metadata** for each **item** and for **anything**, allowing for a degree of variation from person to person. However, the person does not write it out or record the **metadata** in alphanumeric language. As such, this is the **protodata**;
2- Any **archivist** records each **item** more or less in a sophisticated and standardized way. This is the **metadata**;
3- Any **user** can add **data** to the existing **metadata** to deepen and customize its use. This is the **intermetadata**.
I now have personalized online **access** to my entire **archive...**

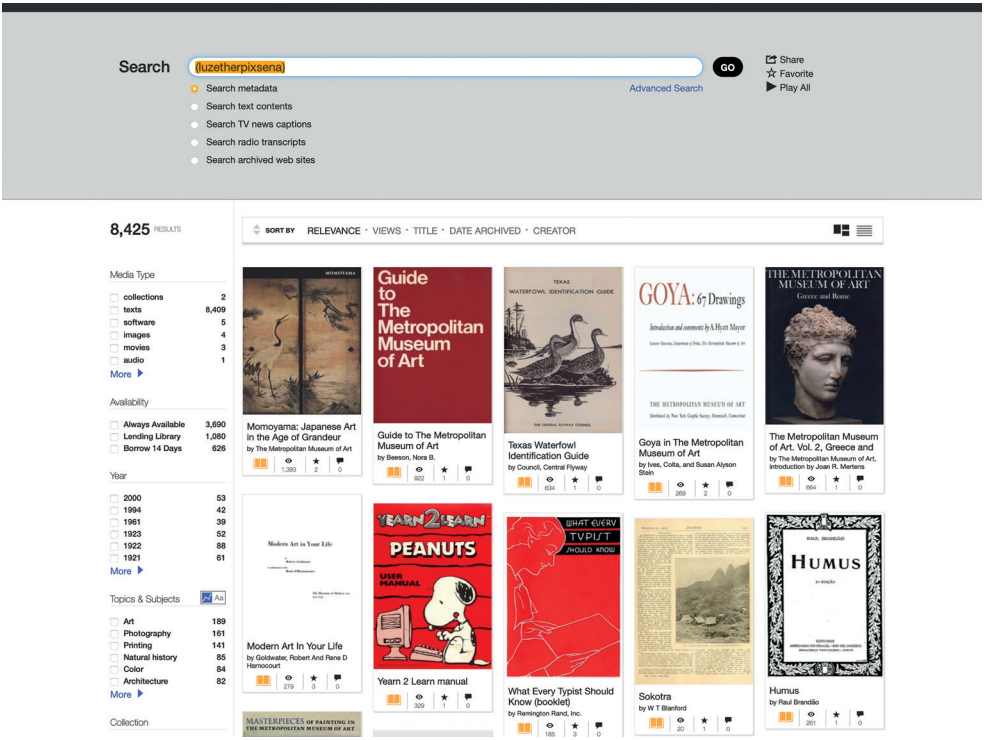


Cover of the original edition, 1951

Archive

luzetherpixsena

Intermediatheca - an acellular **archive**.



Since 1973, I have been identifying **sources** (for all possible **subjects**) by consulting and cross-referencing **Bibliographies**, **Discographies**, **Filmographies**, **Iconographies** and **Chronologies** of books and articles that passed through my hands (in English, French, Portuguese, Spanish and Italian - a gigantic gap exists for **sources** in Greek, Latin, Chinese, Arabic, German, etc.). In addition I used TELNET starting in 1986, CD-ROMs as of 1988 and the first websites since 1993. All the way up until today.
Whenever possible, although it was not critical, I chose the best graphically designed **items**.

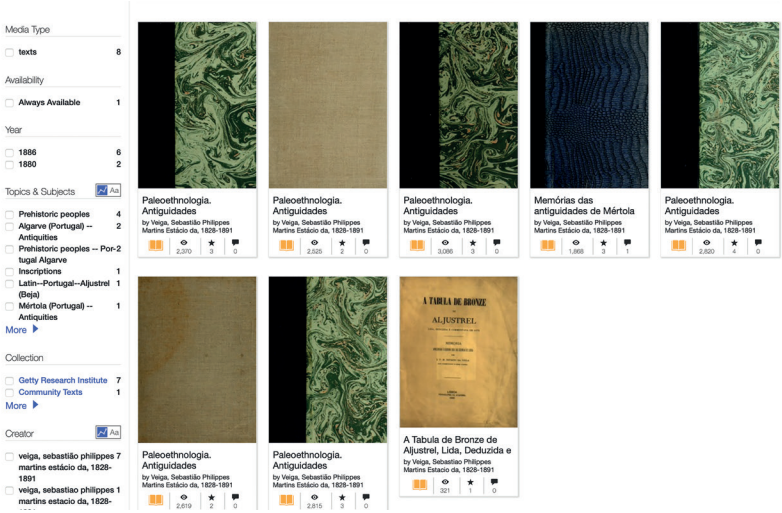
Simultaneously, I consulted and cross-referenced multiple **sources**: the *Britannica*, the *Universalis*, the *Grande Enciclopédia Portuguesa e Brasileira* (for Portuguese **subjects**), the *Enciclopedia Einaudi*, *Wikipedia* (mainly English and French versions) and the *Stanford Encyclopedia of Philosophy*.
In the **Intermediatheca**, all searches are valid for any **field** defined by the **user** - from the simple and ordinary **author** up to...

Author field

luzetherpixsena estacio

Sources are rare and **springs** are even rarer.

July/August 2016 - Public demonstration of the functioning and usefulness of an Intermediatheca: interior of the exhibition titled *Uma amostra(zinha)...*



I seriously doubt that the total amount of information of any kind throughout history - even from books - has any interest beyond archaeological, sociological or anthropological curiosity. I recognize its legitimacy, but I suspect that the futility and redundancy of such a knowledge repository may be significant. However, I find interest, utility and urgency in subtle and discreet information.
The publications by **Estácio da Veiga** are an example of the books I prefer. An alphanumeric **card** is not enough for them. Instead, an alphapictonumeric **card** is required. The **Herculano card** is a **card** with these characteristics (see ***História de uma Intermediatheca****, page 7).

Like all other **Intermediatheca** brochures, this one could also be transformed into an **exhibition** (See Cover and Back Cover). Just change the scale of this A5 brochure.

This discrete information, in whatever format, can serve as a kind of **humus...**

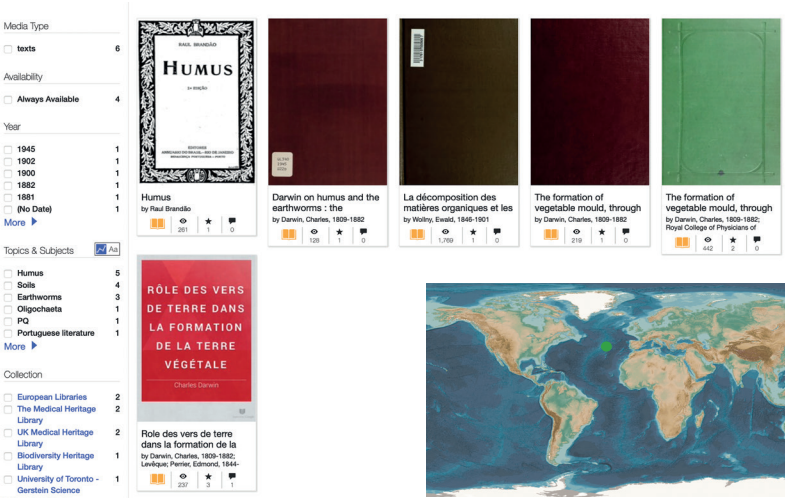
***
See **Bibliography**

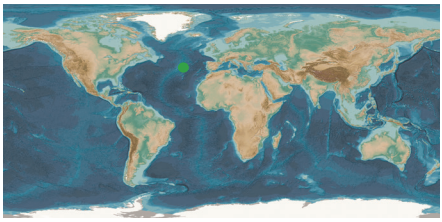
Subject field

Iuzetherpixsena humus

Intermediatheca public **demonstration** of the corn grown
by the people of **Terras**
and the humus of the earth of the earthworms of the **umus**.

...de milho **at the decomissioned Elementary School of Terras, Pico Island, Azores Archipelago, North Atlantic | Coordinates: 38°23'19.16"N 28°13'45.55"W**





https://download.gebco.net

In **2014**, a decommissioned Elementary School was restored in the village of **Terras**, Pico Island, Azores Archipelago, where the **Centro Comunitário das Terras - umus (CCTu)** was created in **2016**. The **Centro** closed its doors in **November 2016**.
"**umus**" means "minimum unit of utopia and survival" for **access** to Water, Fire, Air, Earth and the **sources** of knowledges, even without energy.
The first and last public **demonstration** of the **Intermediatheca** was held there in **July/August 2016** with the **exhibition** and **catalog** titled ***Uma amostra(zinha) de Milho****, along with examples of the operation and usefulness of the **archive**.
Charles Darwin's words about earthworms and those of Raul Brandão in *Humus* (in **analog/physical** and **digital/virtual** formats) were mixed. The **autaphors** and the **metaphors** were composted. An **autaphor** is the antonym of a **metaphor**.
It could have been about **anything** - as long as it was translatable into binary language, like an **image...**

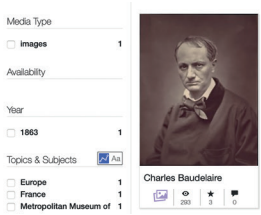
***

See **Bibliography**

Image field

luzetherpixsena baudelaire image

https://archive.org/details/LesFleursDuMalBaudelaire



Conceptual **explanation**. Example:
- My A **item**.
- My **card** for my A **item** (**metadata** - **data** entered by the **archivist**).
- Your **card** for my A **item**.
- Your **card** in my **card** for my A **item** (**intermetadata** - **data** entered by a **user**).

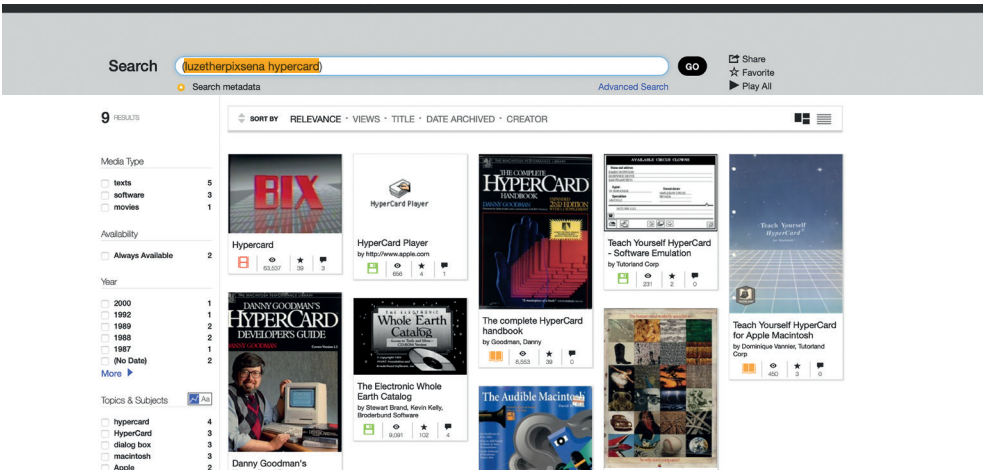
Result:
- My **card** for **item** A contains the possibility that other **users** have created their own **cards** for the same **item**, thus avoiding the redundancy of uploads of the "same" **item**.
I am putting the word "same" in quotation marks here because we are not really talking about the same **item**. This is about economy of means.
- It means that the same **item** A is **searchable/linkable** according to the criteria of each one.
- It should be clear that I am using the **Reviews field** to introduce my **intermediatheca card**. This was the alternative I came up with.
The optimal computing solution (code | programming) would be to insert a specific **field** for some **users** with the instruction: "**your intermetadata**".
- Of course, such **users** interested in deepening the **metadata** placed by the **archivist** may constitute an insignificant minority. However, their relative insignificance may be inversely proportional to their relevance.
- A database where some **users** can add **data** (**intermetadata**) to the **data** previously introduced by the **archivists** (**metadata**).

I have created all the **fields** that I have deemed useful (**freedom to catalog**), always in the same database of **anything**, such as in the **software field...**

Software field

luzetherpixsena hypercard

A new **field**: **"your intermetadata"**.
The **software** for an **Intermediatheca** must be different because it is not simply a library.



It would be foolish to create a **card** inside another **card**...The **cards** should serve primarily to be perfect from the moment they are created.
Why complicate things? Why disperse things? After all, would it not be interesting to know what **Jorge Luis Borges**, **Francis Ponge**, **George Steiner** or **Umberto Eco** **recorded/read/saw/perceived** and how they did so? Would it not be fascinating to know how a certain book was read by multiple people over time? **WaybackMachine**?

Absurdly, each **item** is **registered/linked** by all **users**.
Each **item** therefore has as many **cards** as there are **users**.
All **items** are **registered/linked** to all people.
All ordering systems are possible for the sets and subsets of all **items**.

NOTE: I used this principle in the PIX **card** of the luzitânia/ether **archive** in 1988.
In addition to the **metadata** completed by the **archivist**, the **analog/digital card** contained three **fields** open to a "discrete" team. It was composed of a scientist (scientific dimension), an artist (mythological dimension) and an ethno-anthropologist (everyday dimension).
Each one would make their **card** (**intermetadata**) for each **item**, all inserted on the same **card**. Privately, I continued to use this **card** in the *História da Imagem Fotográfica em Portugal - 1839-1997* (**HIFP**) in 1998, the **Herculano card**, as I called it.

I can find, almost instantly, the **bibliography** on **HyperCard**, which had so much influence on the concept of the **Intermediatheca**, including a simulation of the **software** at work.
Just open **Teach Yourself HyperCard-Software Emulation**.
Locating the data...

Locating the data

minimum data

micu (128GB), 2015, 203.2 H x 134.8 W x 6.1 D mm

micu - minimum information and communication unit
umic - unidade mínima de informação e comunicação

It's one **thing** to have an infinite set of unselected **items** at your disposal for almost all the areas of knowledge - **big data**.
Another **thing** is to have a finite set of selected **items** (the **sources**) available for almost all the areas of knowledge - **minimum data**.
I prefer the second option.
Of course, as a **citizen**, **librarian** or **archivist**, if you can have both, all the better.
I can (and should) have **access** to all **documents** from all governments that are financed with tax-payer money (see **The Democracy's Library*****).

On 24 November 2022, the **Intermediatheca** consisted of **analog/physical items** and **digital/virtual items**.
In most cases, there were only **analog/physical items**;
in other cases, there were **analog/physical** and **digital/virtual** versions of the same **items**;
and finally, there were only **digital/virtual** versions without their corresponding **analog/physical items**.
Currently, it consists of a total of 17,000 **items** - simultaneously **analog/physical** and **digital/virtual**. They are divided into 200 **subjects**, available - just for me - offline and online.
The **Intermediatheca** is equivalent to 2 years of work by 1 person who **selects**, **catalogs**, and **archives** the **items**.

The ergonomic capacity of the **source**, across all aspects, can be duplicated by multiple formats - original hardcover (or paperback), PDF, e-book, audiobook, voice reader, podcast, interview, mindmap, video, **review** (+ the base papers that support the hardcover), etc. – and it provides any **author**-editor-reader relationship with strength, relevance and extraordinary critical insight.

Through the **Internet Archive**, any person, association, group, school, university, state, etc. can upload their **archives** online (and offline). Any person can create a **micu - minimum information and communication unit** - a Mini Personal Digital Assistant (miniPDA/tablet) - where the knowledge **sources** are included (about 1TB as of 2018) and are customized to their interests without submitting to the hierarchical and supervised **centralization** of **data**.

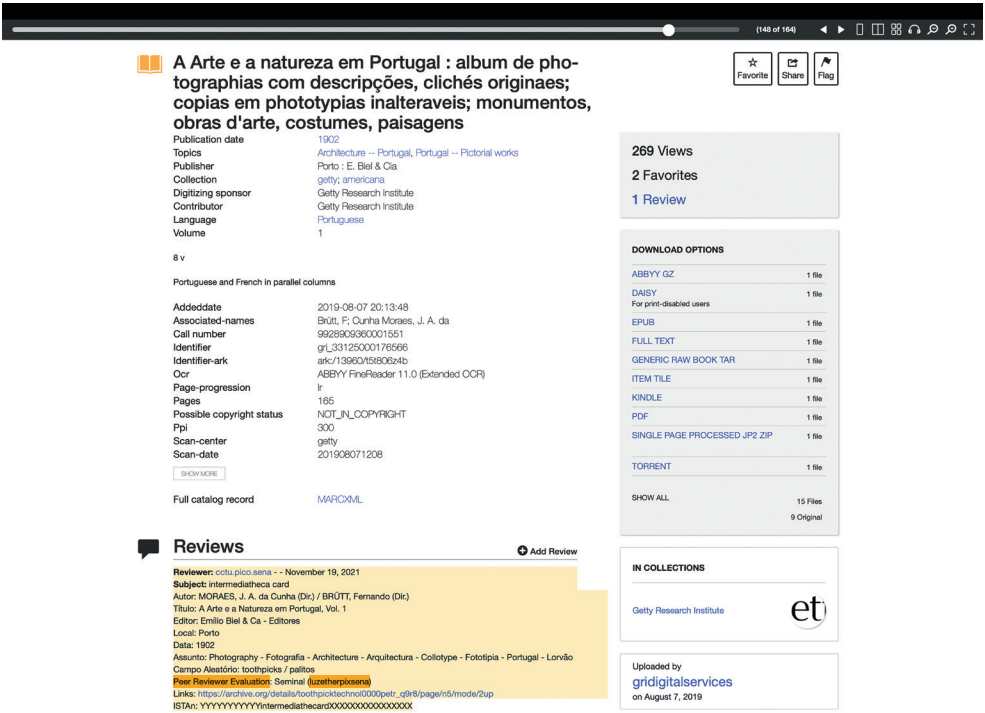
Some other, more unforeseen types of **intermetadata** may arise, such as the **Peer Reviewer field...**

***
https://archive.org/details/democracys-library

Peer Reviewer field

luzetherpixsena peer reviewer evaluation

Obtain a sample of what I am looking for (**intermediatheca card**) according to my preferred **field** (**peer reviewer evaluation**) and the **author** (**luzetherpixsena**) of the **item** rating.



(148 of 164)

Favorite Share Flag

A Arte e a natureza em Portugal : album de photographias com descripções, clichés originaes; copias em phototypias inalteraveis; monumentos, obras d'arte, costumes, paisagens

Publication date	1902
Topics	Architecture -- Portugal, Portugal -- Pictorial works
Publisher	Porto : E. Biel & Cia
Collection	getty; americana
Digitizing sponsor	Getty Research Institute
Contributor	Getty Research Institute
Language	Portuguese
Volume	1

8 v

Portuguese and French in parallel columns

Addeddate	2019-08-07 20:13:48
Associated-names	Brütt, F; Cunha Moraes, J. A. da
Call number	992890936001551
Identifier	grl_33125000176566
Identifier-ark	ark:/13960/t5tb06z4b
Ocr	ABBYY FineReader 11.0 (Extended OCR)
Page-progression	lr
Pages	185
Possible copyright status	NOT_IN_COPYRIGHT
Ppi	300
Scan-center	getty
Scan-date	201908071208

SHOW MORE

Full catalog record MARCXML

Reviews Add Review

Reviewer: cctu.pico.sena - - November 19, 2021
Subject: intermediatheca card
Autor: MORAES, J. A. da Cunha (Dir.) / BRÜTT, Fernando (Dir.)
Título: A Arte e a Natureza em Portugal, Vol. 1
Editor: Emílio Biel & Ca - Editores
Local: Porto
Data: 1902
Assunto: Photography - Fotografia - Architecture - Arquitectura - Collotype - Fototipia - Portugal - Lorvão
Campo Aleatório: toothpicks / palitos
Peer Reviewer Evaluation: Seminal (luzetherpixsena)
Links: https://archive.org/details/toothpicktechnol0000petr_q9r8/page/n5/mode/2up
ISTAn: YYYYYYYYYYYIntermediathecardXXXXXXXXXXXXXXXX

269 Views
2 Favorites
1 Review

DOWNLOAD OPTIONS

ABBYY GZ	1 file
DAISY For print-disabled users	1 file
EPUB	1 file
FULL TEXT	1 file
GENERIC RAW BOOK TAR	1 file
ITEM TILE	1 file
KINDLE	1 file
PDF	1 file
SINGLE PAGE PROCESSED JP2 ZIP	1 file
TORRENT	1 file
SHOW ALL	15 Files 9 Original

IN COLLECTIONS

Getty Research Institute

Uploaded by gridigitalservices on August 7, 2019

This can serve as an example to help in the sample and the evaluation of any **source**, even in the context of millions of **sources**.
Know how to distinguish between **primary** and **secondary sources**.
Learn how to distinguish among **urgent sources**.
Currently, a time period in which **digital** editorial media is available to many people, I have become an unconditional supporter of the mandatory knowledge of the **peer reviewer**'s identity.
The **peer reviewer** must be associated with the **documents** that he or she validates or invalidates.
This is the **peer reviewer**'s responsibility.
With the **intermediatheca card**, I am able to know that the **peer reviewer** (**luzetherpixsena**) is not anonymous and has classified a given **item** as "seminal".
It could also be another classification type, more or less standardized, for **subjects** such as Portugal, Photography, Collotype, etc.
I can also dig deeper into the original **metadata** by introducing a **Hyperlink...**

Hyperlink field

luzetherpixsena palitos

The **Intermediatheca** works the way I think
and the way people think without them even realizing it.
And not just people.

Reviews

Add Review

Reviewer: cctu.pico.sena - - November 19, 2021
Subject: intermediatheca card
Autor: MORAES, J. A. da Cunha (Dir.) / BRÜTT, Fernando (Dir.)
Título: A Arte e a Natureza em Portugal, Vol. 1
Editor: Emílio Biel & Ca - Editores
Local: Porto
Data: 1902
Assunto: Photography - Fotografia - Architecture - Arquitectura - Collotype - Fototipia - Portugal - Lorvão
Campo Aleatório: toothpicks / palitos
Peer Reviewer Evaluation: Seminal (luzetherpixsena)
Links: https://archive.org/details/toothpicktechnol0000petr_q9r8/page/n5/mode/2up
ISTAn: YYYYYYYYYYYintermediathecardXXXXXXXXXXXXXXXX

IN COLLECTIONS

Getty Research Institute

American Libraries

Uploaded by
gridigitalservices
on August 7, 2019

Elements | Console | Sources | Network | Timelines | Storage | Graphics | Layers | Audit

Breakpoints
- Debugger Statements
- All Exceptions
- Uncaught Exceptions
- Assertion Failures

By Type | By Path

2up — archive.org
- Beacons
- Documents
- Images
- Scripts
- Style Sheets
- XHRs
- 58bfef74-ff76-489a-8e5a-86af0d2e1f89
- Extension Scripts
- Extension Style Sheets

Filter | All

2up | Response

```
                <div class="aReview" id="review-1637322765">
        <b>Reviewer:</b>
                <a href="https://archive.org/details/%40cctu_pico_sena"
            data-event-click-tracking="ItemReviews|ReviewerLink">cctu.pico.sena</a>
            -
        <span alt="0.00 out of 5 stars" title="0.00 out of 5 stars"></span>      -
        November 19, 2021       <br/>
        <b>Subject:</b>
        intermediatheca card      <div class="breaker-breaker">
          Autor: MORAES, J. A. da Cunha (Dir.) / BRÜTT, Fernando (Dir.)<br />
Título: A Arte e a Natureza em Portugal, Vol. 1<br />
Editor: Emílio Biel &amp; Ca - Editores<br />
Local: Porto<br />
Data: 1902<br />
Assunto: Photography - Fotografia - Architecture - Arquitectura - Collotype - Fototipia - Portugal - Lorvão<br />
Campo Aleatório: toothpicks / palitos<br />
Peer Reviewer Evaluation: Seminal (luzetherpixsena)<br />
Links: <a href="https://archive.org/details/toothpicktechnol0000petr_q9r8/page/n5/mode/2up" rel="nofollow"
target="_blank">https://archive.org/details/toothpicktechnol0000petr_q9r8/page/n5/mode/2up</a><br />
ISTAn: YYYYYYYYYYYintermediathecardXXXXXXXXXXXXXXXX      </div>
    </div>
                </div>
            </div><!--/.thats-left-->
        <div class="col-sm-4 thats-right item-details-archive-info">
            <section class="boxy item-stats-summary">
        <p
                itemprop="interactionStatistic"
            itemscope
            itemtype="http://schema.org/InteractionCounter"
                >
                    <link itemprop="interactionType" href="http://schema.org/ViewAction"/>
```

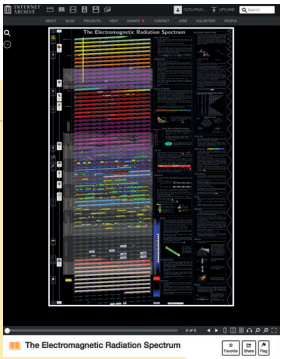
Thanks to Artur **Dutra**

Why the **toothpicks**?
If you copy-paste **toothpicks** into the book's Search Inside feature, a text by Joaquim de Vasconcellos will pop-up with 5 incidents associated with the parish and the Monastery of Lorvão. This is a place in which a cottage industry of arts and crafts developed into a national and international business.
I created a **hyperlink** to the reference/**source** of the **toothpicks**: *The Toothpick* by Henry Petroski, available in the **Internet Archive**.

To conclude,
not by chance, with the **Speculation field...**

Emílio **Biel**, *Fazendo palitos*, collotype, 1902

especulação meioverso



Reviews

Reviewer: cctu.pico.sena - - February 22, 2022
- **Subject:** intermediatheca card (intermetadata)

Autor / Author: UNIHEDRON / TEKATCH, Anthony
Título / Title: The Electromagnetic Radiation Spectrum
Editor / Publisher: unihedron.com
Local / Local: Grimsby, Ontario, Canada
Data / Date: 2010 (2004)
Dimensões / Dimensions: 910 x 610 mm
Material / Material: Papel / Paper
Formato / Format: Cartaz / Poster
Assunto / Subject: Universo - Universe - Meioverso - Environmentverse - Cosmologia - Cosmology - Física - Physics - Electricity - Electricidade - Electromagnetismo - Electromagnetism - Radiação - Radiation - Espectro - Spectrum - Frequência - Frequency
- Campo Aleatório / Random Field: Octave
- Peer Reviewer Evaluation: xxxxxxxxx (zzzzzzzzz)
  Campo Especulação / Speculation Field: Meioverso / Environmentverse***
- Pesquisar Dentro / Search Inside: Gravitational Waves
  Campo x / Field x: xxxxxxxxxxx
  Links: http://unihedron.com/projects/spectrum/moreinfo.php
  ISTAn: YYYYYYYYYYYintermediathecardXXXXXXXXXXXXXXXX

- Explanation of this example:

- Intermediatheca - an Intermediatheca is an interdisciplinary and multimedia archive of artistic, scientific and everyday knowledges, organized in a single database of any media and of any thing, fundamental and hyperlinked - the sources - made available (physically) by chronological order, of interest to the community, accessible with or without power, networked, off-line and on-line, but using whenever possible alternative energies and self sufficient practices, namely agricultural practices in an urban or remote context.
- Intermediatheca Card is the card of each Intermediatheca item.
- The Intermediatheca uses the concept of Intermetadata for its relational database.

- Intermetadata - is metadata added to another metadata (by a user interested in deepening and customising that original metadata).

--

- How it works:

- Metadata is the original data entered by the archivist.
- Intermetadata is the metadata later introduced by any user interested in deepening and customizing the original metadata.
  The introduction of intermetadata in the "Reviews" "field", used here, is just a resource that the Internet Archive allows me.
  There is currently no specific field for this.
  Through the intermetadata I can search for items according to more precise or less conventional, perhaps creative, criteria.
  This item becomes searchable by its Author/s "UNIHEDRON/TEKATCH, Anthony" or by an enigmatic "electromagnetic radiation octave".
  Of course, the correct computer solution, from scratch, would be a field with the name, for example: "your intermetadata".
- Perhaps the Internet Archive is interested in opening this possibility to new uses of its items.

(to be continued)

Bibliography

AAVV / BACA, Murtha (ed.), *Introduction to Metadata,* ed. The Getty Research Institute, Los Angeles, 2008 (Second Edition)

ALEMU, Getaneh / STEVENS, Brett, *An Emergent Theory of Digital Library Metadata: Enrich then Filter,* ed. Chandos Publishing, Waltham, 2015

BORGMAN, Christine L., *From Gutenberg to the Global Information Infrastructure - Access to Information in the Networked World,* ed. The MIT Press, Cambridge / London, 2000

BÖRNER, Katy, *Atlas of Forecasts - Modeling and Mapping Desirable Futures,* ed. The MIT Press, Cambridge/London, 2021

BRIET, Suzanne, *Qu'est-ce que la Documentation?,* ed. ÉDIT - Éditions Documentaires Industrielles et Techniques, Paris, 1951

BUCKLAND, Michael, *Information and Society,* ed. The MIT Press, Cambridge/London, 2017

BURKE, Christopher / KINDEL, Eric / WALKER, Sue (Eds.), *Isotype - Design and contexts 1925-1971,* ed. The Hyphen Press, London, 2013

CHANGEUX, Jean-Pierre, *L'Homme Neuronal,* ed. Fayard, Paris, 1983

CODD, E. F., *"A Relational Model of Data for Large Shared Data Banks", in* Communications of the ACM, P. Baxendale (Ed.), Vol. 13, Nr. 6, June 1970

CORREIA, Dulce / COSTA, José / GONÇALVES, Nuno / MOTA, Mónica / PEREIRA, Benilde / PONTE, Lusa / PONTE, Rui / SOUSA, Clotilde Santa Rita / SOUSA, Raquel Santa Rita / ZÚQUETE, Joana / SENA, António (Cur.), *Uma amostra(zinha) de Milho - catálogo,* ed. Centro Comunitário das Terras - umus, Terras, July/August 2016 (PDF/POD)

DATE, C. J., *An Introduction to Database Systems,* ed. Addison Wesley Longman, Reading, Massachusetts, 2000

DAY, Ronald E., *Documentarity - Evidence, Ontology, and Inscription,* ed. The MIT Press, Cambridge/London, 2019

DEHAENE, Stanislas, *Face à Face avec son Cerveau,* ed. Odile Jacob, Paris, 2021

DEHAENE, Stanislas, *Le Code de la Conscience,* ed. Odile Jacob, Paris, 2014

GARTNER, Richard, *Metadata - Shaping Knowledge from the Antiquity to the Semantic Web,* ed. Springer, Switzerland, 2016

GOODMAN, Danny, *The Complete HyperCard Handbook,* ed. Bantam Books, Toronto, 1988

HOPKINSON, Alan (Ed.), *UNIMARC Manual - Bibliographic Format,* ed. K. G. Saur, München, 2008

HORN, Robert E., *Mapping Hypertext,* ed. The Lexington Institute, Waltham, 1989

KARAGANIS, Joe (Ed.), *Shadow Libraries - Access to Knowledge in Global Higher Education,* ed. The MIT Press, Cambridge/London, 2018

KRAJEWSKI, Markus, *Paper Machines - About Cards & Catalogs, 1548-1929,* ed. The MIT Press, Cambridge/London, 2011

LANKES, R. David, *The Atlas of New Librarianship,* ed. The MIT Press, Cambridge / London, 2011

LANKES, R. David, *The New Librarianship Field Guide,* ed. The MIT Press, Cambridge/London, 2016

LIBRARY of CONGRESS, *The Card Catalog - Books, Cards, and Literary Treasures,* ed. Chronicle Books, San Francisco, 2017

LICKLIDER, J. C. R., *Libraries of the Future,* ed. The MIT Press, Cambridge/London, 1965

NELMS, Henning, *Thinking With a Pencil,* ed. Barnes & Noble, New York, 1957

NEURATH, Otto, *From Hieroglyphics to Isotype - a Visual Autobiography,* ed. Hyphen Press, London, 2010

NEURATH, Otto, *International Picture Language - The First Rules of Isotype,* ed. Kegan Paul, Trench, Trubner & C° Ltd., London, 1936

OLIVER, Chris, *Introducing RDA - A Guide to the Basics,* ed. American Library Association, Chicago, 2010

OTLET, Paul, *Traité de Documentation - Le Livre sur le Livre - Théorie et Pratique,* ed. Ediciones Mundaneum, Palais Mondial, Bruxelles, 1934

POSNER, Michael I. / RAICHLE, Marcus E., *Images of Mind,* ed. Scientific American Library, New York, 1994

SENA, António, *História da Imagem Fotográfica em Portugal - 1839-1997,* ed. Porto Editora, Porto, 1998 (**HIFP**)

SENA, António, *História de uma Intermediatheca,* ed. de Autor, Cancela da Areia, 2020 (PDF/POD)

SENA, António, *¿O que é ISTO? / ¿What is THIS?,* ed. de Autor, Cancela da Areia, 2019 (PDF/POD, read text on Back Cover or enlarge PDF text over yellow on the right)

TUFTE, Edward R., *The Visual Display of Quantitative Information,* ed. Graphics Press, Cheshire, Connecticut, 1983

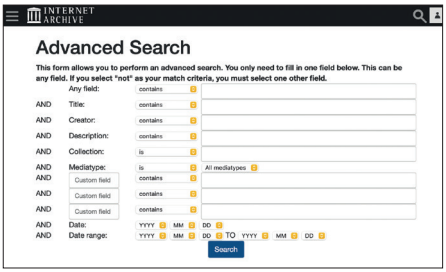
WRIGHT, Alex, *Cataloging the World - Paul Otlet and the Birth of the Information Age,* ed. Oxford University Press, Oxford / New York, 2014

https://archive.org/details/fav-cctu_pico_sena

● 2014

● 2016

Publication data



https://archive.org/advancedsearch.php

Software for an Intermediatheca

Internet Archive

Protodata, Metadata and Intermetadata

Demonstration, Documents and Sources - 1988-2021

Author:
António Sena

Translation:
Paul de Zardain

Graphic design:
Ana Sena
Joana Zúquete

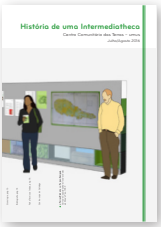
3D modeling - SketchUp

Publisher:
Author's Edition,
Cancela da Areia, November 24, 2022
Creative Commons free PDF/POD
Paper version - A5 - 11 copies

Contact:
tel: (351) 91 999 18 18
email: luzetherpixsena@gmail.com

Many thanks to:
Ana Sena
Gil
Joana Zúquete
Nó
Raquel Sousa
Sul
and, especially, to the Internet Archive

● 2019



● 2020

● 2022

Index

¿What is THIS?/¿O que é ISTO? **Back cover**, 2, **15**
Aby Warburg 4
access **Cover**, **4**, 7, **10**
analog 2, 7, 9, 10
antílope 4
anything **4**, 7, **8**, **Back cover**
archive 2, 4, **5,** 7, 8, 9, **10**, 13, Back cover
Artur Dutra 12
autaphor **7**
author 5, 6, 11, Back cover
bibliography Cover, 4, **5**, 9, **14**
big data 10
card (analog-digital) **2**, 6, **8**, **9**, 11, **13**, **Back cover**
catalog Cover, 2, 7, Back cover
chronology **3**, 5
conclusion 12, **13**
Cosmic View 5
decentralization (DWeb) **10**
demonstration **2, 6, 7, 13**
digital Cover, 2, 7, 9, 10, 11
document 3, 4, 5, **10**, **11**, Back cover
electromagnetic spectrum **13**
environmentverse (meioverso) **13**
errata 3
Estácio da Veiga 3, 6
ether 2, 9, Back cover
exhibition **6**, 7, **Back cover**
explanation **2, 8, 13, Back cover**
field **3, 8, 9**, 10, 11, **13**, Back cover
Francis Ponge 3, 9
freedom (to catalog) **8, 13**
George Steiner 9
Herculano (card) 2, **6, 9**, Back cover
HIFP 2, 9
História de uma Intermediatheca 6, **Back cover**
HyperCard 2, **9**
hyperlink 11, **12**, **Back cover**
image 7, **8**, **Back cover**
influencies **2, 4,** 9
Intermediatheca **Cover**, 2, 7, 10, 12, **13**
intermediatheca card 2, **4, 8, 11, 13**
intermetadata 3, **4**, 8, **9**, 10, **13**
Internet Archive **Cover, 2**, 3, 4, 10, 11, 12, **13**
item 3, 4, 8, 9, **10**, 11, Back cover
Jorge Luis Borges 9
locating the data 10
luzitânia/ether 2, 9
Mértola 3
metadata **2**, **4**, **8**, 9
minimum data **7, 10**
Neurath/Isotype 3
Paul Otlet 2, 3, 4
peer reviewer 10, **11, 13**
physical 7, 10
Pico **7**, Back cover
Powers of Ten 8, 12
protodata **4**
reviews **3, 8**, 10
software **2**, 3, 8, **9**, 10, **Back cover**
speculation **13**
subject 12, **13**
Suzanne Briet 4
Terras **7**, **Back cover**
thing 10, **Back cover**
timeline 2
toothpicks **12**
Uma amostra(zinha) de Milho 6, **7**, Back cover
Umberto Eco 9
umic / micu **10**
umus **7**, Back cover
universe **13**
user **4, 8,** 9, **13**
virtual 7, 10, Back cover

Summary of the Catalog and the hypothetical Exhibition
História de uma Intermediatheca
Centro Comunitário das Terras - umus
Julho/Agosto 2016 (original in Portuguese)

- **¿What is THIS?** Explanation
- **História de uma Intermediatheca** Catalog cover
- **Local** 38°23'19.16"N - 28°13'45.55"W - 2016 Terras, Ilha do Pico, Açores, Portugal, page 2
- **Documentos** do estado da ex-Escola Primária das Terras em 2013 e mudanças efectuadas em 2016, page 3
- **Imagens** do interior da Exposição, Estante e Arquivo, page 4
- **Projecto** Centro Comunitário dedicado à Terra, ao Trabalho Doméstico e ao Trabalho Agrícola interligados pela Informática, page 5
- **[milho x] e/ou (milho * x)** o mihável pelo milho do milhado pelo milhar do milhador, page 6
- **Ficha Herculano** A ficha de qualquer coisa que tem, simultâneamente, a parte e o todo, page 7
- **Estante Topologica** Items colocados do local (à esquerda) para o global (à direita), page 8
- **Estante Chronologica** Items colocados do mais antigo (à esquerda) para o mais recente (à direita), page 9
- **O que é uma Intermediatheca?** Metamorfoses informáticas, a caminho do ether, page 10
- **¿O que é ISTO?** Uma única base de dados relacional para todas as coisas que cada um pensa que existem - e as que não existem, page 11

¿What is THIS?

A child 6 years of age (or younger) installs a relational database software on his digital device;

it can be a smartphone, a tablet, a desktop, whatever;

starts making index cards of anything: a toy, a color, a sound, a word, a bill, a food, a song, a drawing, a photograph, a dream, an idea...;

makes the first card, the second, the third and so on;

the searches can be done through words, sounds, drawings, everything;

it is possible to make records of anything: a book, a person, a concept, a plant, a film, a problem, a mathematical formula, a project, a pathology, a desire, a cooking recipe, a tool, or nothing at all...;

establishes eventual relationships between them, always in the same and unique database;

hyperlinks the ones that are needed;

over time, year after year, keeps adding and removing others - or may be not;

modifies, removes or adds the relationships between them - or may be not;

the consultation can be done in an immersive reality with a console and/or glasses, as in a video game, with the data cards distributed in a virtual space according to numerous parameters, isolated or simultaneously, as many as the fields used in cataloging: authors, materials, dates, places, subjects, titles, formats, prices, editors, ages, rhythms, symptoms, dimensions, etc.;

observes/theorizes, registers, investigates, describes, problematizes, disseminates, tests, applies and verifies parts of what is being collected with more order/method than less (endlessly);

some files are intimate - not shareable with anyone;

others are private - shareable only with family, friends, neighbours;

still others are public - available to anyone;

imports some cards, exports some, exchanges others, combines others as well;

at 120 years of age (or older) sees the built relational database - and thinks...

António Sena, 1988-2019
Translation: Rui Ponte, António Sena, Joana Zúquete